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DANIEL.

Thou canst not die, whilst
any zeal around
In feeling hearts, that can
conceive these lines :
Though thou, a Laura, hast
no Petrarch found ;
In base attire, yet, clearly
beauty shines,
And I, though born within
a colder clime,
Do feel mine inward heat
as great (I know it).
He never had more faith,
although more rhyme :
I love as well, though he
could better show it.
But I may add one feather
to thy fame,
To help her flight
throughout the fairest
isle ;
And if my pen could more
enlarge thy name,
Then should'st thou live
in an immortal style.
For though that Laura bet-
ter limnèd be ;
Suffice, thou shalt be loved
as well as she !

DU BELLAY.

Vous avez bien cest' ange-
lique face,
Ce front serein, et ces
celestes yeulx,
Que Laure auoit, et si auez
bien mieux
Portant le nom d'une plus
noble race.
Mais ie n'ay pas ceste
diuine grace.
Ces haults discours, ces
traicts ingenieux,
Qu'auoit Petrarque, et
moins audacieux
Mon vol aussi tire une
aile plus basse.
Pourquoy de moy avous
donc souhaitté,
D'estre sacree à l'immor-
talité,
Si vostre nom d'un seul
Petrarque est digne :
Ie ne sçay pas d'ou vient
ce desir là,
Fors qu'il vous plaist nous
monstrer par cela,
Que d'un Corbeau vous
pouuez faire un Cygne.

In fact, though Daniel's sonnet contains the opening idea of Du Bellay's, *i. e.*, the comparison of his lady to Laura and the depreciation of his own gifts as compared to Petrarch's, yet the lines expressing the poet's conviction that his love if not his genius, equals Petrarch's are closer to Desportes, who thus ends a poem on the same subject¹² :

Celle qui dans ses yeux tient mon contentement,
La passant en beauté, luy cede seulement
En ce qu'un moindre esprit la veut rendre immortelle.
Mais j'ay plus d'amitié, s'il fut mieux écrivant,
Car sa Laure mourut et il resta vivant ;
Si ma dame mourroit, je mourrois avec elle.

Again, the image of the flight of fame suggests its finer predecessor at the end of Ronsard's sonnets (*Amours*, I, lxxii) :

Si vive encor Laure par l'univers
Ne fuit volant dessus les thusques vers,
Que nostre siecle heureusement estime,
Comme ton nom, honneur des vers françois,
Victorieux des peuples et des rois,
S'en-voleroit sus l'aile de ma ryme.

This sonnet, then, can hardly be regarded as a serious debt to Du Bellay on Daniel's part.

On the whole, we may conclude that Daniel's admiration of Du Bellay appears rather in closeness of imitation in special cases, than in the diffusion throughout his poems of any general influence such as, for example, the poetry of Ronsard, appears to have exercised upon the whole body of the *Delia*.

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BEN JONSON'S GRAMMAR.

"The English Grammar, made by Ben Johnson for the benefit of all strangers, out of his observation of the English Language, now spoken and in use." So stands the title page, in the folio of 1640, of Jonson's *Grammar*. The whole work is comprised in pages 30-84, between the translation of Horace's *Ars Poetica* and the *Discoveries*. Published three years after Jonson's death it comes to us without his proof corrections, and, tho we take no liberties with its statements, we must wish that Jonson himself could have seen the possibilities for amendment that stand out in the cold print. We would perhaps sacrifice some of the learned passages on the letters for an expansion of Book II, on Syntax as far as it had been reduced to rule by the Elizabethans ; and gladly exchange Gower and Lidgate for the existing usage of Shakespeare or Jonson themselves.

Fragmentary and unsatisfactory it certainly is ; and yet with all its omissions and incompleteness, we cannot spare it. Though we may find his reference to the Latin as authority for our alphabet, phonetically as well as orthographically, somewhat tedious and of doubtful value ; though we may be a little impatient of his consideration of English as written for foreigners, and wish that his notes on syntax were fuller ; still this grammar attracts the student by its sturdy effort to write down the honest truth about the English language in the seventeenth century, so far as known or reducible to system. And if, in his desire "to free it from the opinion of rudeness and barbarism," Jonson has not given us the complete treatment of the syntactical license of

¹² "Pour mettre devant un Petrarque," "Diverses Amours," ed. Michiels, 1858, p. 427.

Elizabethan English that we are always looking for, still we are grateful for such record of sixteenth century English as is given. It is a milestone in the History of the English Language. It marks a stage not otherwise noted by Elizabethan writers, or by the students of the Stuart reigns. For the student of the development of our language it is a helpful document of that period; and for the general student, watching the drift of language from Chaucer to Henry James, the *Grammar* of Ben Jonson is a monument not to be passed by.

Beginning with the alphabet, Jonson examines source after source of the elements of speech, from the Latin and Greek grammarians. In some cases he compares his Latin authorities with what *Smithus* has set down from the Anglo-Saxon, thus trying to establish our vowels and consonants on a firm foundation, and to elevate plain English Smith to the rank of a classical authority. Jonson's many quotations from Scaliger, Terentianus, and Quintilian look learned and imposing in the Latin. When we have them translated they seem rather simple. Indeed we should quickly pass over the end of Chapter II, "The figure is an Accident," if it were not reinforced by the Latin from "Jul. Cæs. Scal." "Figura autem est accidens ab arte institutum; potestque attributa mutari." Then it seems to have attained importance, English speech is at once established on a basis that has the dignity of history, and of grammar.

In the folio of 1640 the Latin stands facing the English text; vowel by vowel, consonant over against consonant.

"All our vowels are sounded doubtfully."

"Omnes vocales acipites sunt."

"L is a letter half-vowelish."

"Qui nescit, quid sit esse Semi-vocalem, ex nostra lingua facillè poterit discere."

With many another and more involved passage the Latin and the English come marching down upon us from 1640 hand in hand. This equality of rank Gifford and Cunningham, in their editions, have obscured, by reducing the Latin to the place of footnotes, or of parenthetical remark. The double-page arrangement more truly gives us the mental attitude of the scholars of that day, as seen in Jonson and Bacon. Bacon supervises the trans-

lation of his essays into Latin, with the hope of thus preserving them to posterity. He writes of them as "made more perfect, well translated into Latin by the help of some good pens which forsake me not. For these modern languages will at one time or other, play the bankrupt with books: and since I have lost much time with this age, I would be glad, as God shall give me leave, to recover it with posterity." One of these "good pens" was that of "Mr. Benjamin Johnson (the learned and judicious poet)," according to the testimony of Archbishop Tenison, 1679.

In the *Discoveries* we see how entirely Jonson's taste was directed by his studies in classical literature. They sometimes echo the classical quotations from the *Grammar*. We find our "Consuetudo, certissima loquendi magistra, utendumque planè sermone, ut numero cui publica forma est" which stands in the majesty of its Latin on the title-page of the *English Grammar*, freely translated to introduce a remark on style in the *Discoveries*: "Custom is the most certain mistress of language, as the public stamp makes the current money. But we must not be too frequent with the mint, every day coining, nor fetch words from the extreme and utmost ages: since the chief virtue of a style is perspicuity, and nothing so vicious in it as to need an interpreter. Words borrowed of antiquity do lend a kind of majesty to style and are not without their delight sometimes."

As grammars, the Latin and the Greek are the only authorities Jonson finds worth quoting. The modern tongues, French, German, and Italian, he uses; but only as a body of material for comparison with English, illustrating mere usage and not authority.

Though Jonson quotes Sir Thomas Smith on the usage of the Anglo-Saxons, it is as of a remote ancestry and that somewhat barbaric. According to a note by Cunningham, Jonson had a Saxon Grammar and a Welsh; but there is no evidence in his own work that he had made any research into the Anglo-Saxon, or had any further knowledge than his references to the runes for *th* and *w*. We may notice throughout the *Grammar*, aside from the direct quotations, how much Jonson's thought followed the bent given by his classical reading; as in his adherence to syllable for syllable; his elaborate play on breath and spirit (Chapter 4, H.):

"H. whether it be a letter or no, hath been much examined by the ancients and by some too much of the Greek party condemned, and thrown out of the alphabet as an aspirate merely, and in request only before vowels in the beginning of words, when it added a strong *spirit* which the Welsh retain after many consonants. But be it a letter or spirit we have great use for it in our tongue."

Again, in his close of Chapter 6 Jonson endeavors to bring English to an equality with Latin and Greek in rhythm :

"Not that I would have the *vulgar* and *practised* way of making abolished and abdicated (being both sweet and delightful, and much taking to the ear) but to the end our *tongue* may be made equal to those of the renowned countries Italy and Greece, touching this particular."

This apologetic attitude toward our English rhythm recalls the efforts of the Areopagus, and may be but another expression of what Sidney and Spenser had tried to accomplish in English verse.

If the *Grammar* were so closely modeled on the Latin in all its parts, and if the native genius of Jonson did not overtop his classical studies, giving vitality to his work, the book might perish without any one's lifting a voice to call it back from oblivion. But even in the discussion of letters as letters, we are struck by the lively play of figure, invigorating his style. It is the same vivid personality which turns the *Discoveries* from a mere commonplace book of quotations into a commentary on the literary times that is a significant part of Ben Jonson himself. So in Chapter 4, in considering the reduplication of sounds in *k*, *c*, *q*, he breaks forth in figure :

"Q is a letter we might very well spare in our alphabet, if we would but use the serviceable *k* as he should be, and restore him to the reputation he had with our forefathers. For the English Saxons knew not this halting Q with her waiting woman *u* after her." "W. has the seat of a consonant."

The letter H. may not be "the queen-mother of consonants ; yet she is the life and quickening of them." So too, "Time and person are the right and left hand of a verb." The first con-

jugation is "the common inn to lodge every stranger and foreign guest." "I. would ask to enjoy another character." And twice Jonson uses the figure translated from Scaliger that prosody and grammar are diffused like the blood and spirits through the whole : Book I, Chap. 1 ; Book II, Chap. 9.

The Board of Simplified Spelling in our own day could not speak more strongly than Jonson does of our "pseudography" ; the unphonetic quality of some of our superfluous letters, and the overworked part that others play ; as in his remarks quoted above on *q* and *k* and his severe comment on the illogical nature of our orthography, though he has no hope that it can be amended. Of mickle, pickle, he writes, "which were better written without the *c*, if that which we have received for orthography would yet be contented to be altered. But that is an emendation rather to be wished than hoped for, after so long a reign of ill custom amongst us." Again of *-gh* in cough, might, he recalls our present spelling reform. "For the *g* sounds nothing," he says, "only the writer was at leisure to add a superfluous letter, as there are too many in our pseudography."

In his observations on Syntax, Jonson makes some points developed by later students of usage, though he fails to carry them out. He notes that *order* is a governing principle of Syntax ; but he merely notes the fact, adding little to his incidental comment in the *Discoveries*, "Order helps much to perspicuity as confusion hurts." And in the agreement of pronouns with nouns (Book II, Chap. 2) he says, "And in this construction (as also throughout the whole English Syntax) order and the placing of words is one special thing to be observed." "The syntax of conjunctions is in order only." To show how order is a governing principle of syntax was left to the nineteenth century.

Jonson gives us a different perspective on the passing of some forms that we have been inclined to relegate to Chaucer's day. If there was in the seventeenth century a chance of holding to *-en* for the plural of the verbs, the passing of that form seems within easy call.

"In former times," writes Jonson, Chap. 16, Of a Verb, "till about the reign of Henry VIII

they (plurals) were wont to be formed by adding *-en*; thus *loven*, *sayen*, *complainen*. But now (whatsoever is the cause) it hath grown quite out of use, and that other so prevailed that I dare not set this foot again; albeit (to tell you my opinion) I am persuaded that the lack hereof well considered will be found a great blemish to our tongue. For seeing time and person be, as it were, the right and left hand of a verb, what can the maiming bring else, but a lameness of the whole body."

Though he writes thus strongly in favor of the old plural, Jonson himself did not fly in the face of a custom already established, even though recently, to the extent of using the *-en* plural of verbs in his plays with the freedom that other Elizabethans did. As Shakespeare in *Midsummer Night's Dream*, II. 1,

"And then the whole quire hold their hips and laugh,
And *wazen* in their mirth,"

or Spenser, *Faery Queene*, III. 4, 15,

"Words fearen babes"—

The *Shepherd's Calendar*, May,

"Thilke same *bene* shepherdes for the Devil's stedde,
That *playen* while theyr flockes be unfedde."

"Of other, that *caren* as little as they."

The transition from the use of the third person singular of the verb in *-th* to *-s* is interesting. In his Chapter 16, Of a Verb, Jonson notes the change. "The second and third person singular of the present are made of the first, by adding *est* and *eth*; which last is sometimes shortened into *s* or *s*," a change which he frequently illustrates in this work as well as in his plays. Speaking of *O*, "It holds up and is sharp where it ends the word or syllable," and in the same discussion, "It *varieth* the sound." His *-eth* ending is more frequent, though inconsistent, closely associated with the *s* ending. In his *Masque, Pan's Anniversary*,

"His moon now *riseth* and invites,"

and again in the *Masque of Augurs*,

"See, Heaven expecteth my return,
The forked fire begins to burn,
Jove beckons me to come."

Had the eighteenth century writers kept sight of Ben Jonson's *Grammar* they need not have gone astray after their possessives as they did. "The

Genitive plural is all one with the plural absolute," which Jonson writes without an apostrophe; then he adds an exception not enforced by later usage, and subjoins, "which distinction not observed brought in first the monstrous syntax of the pronoun *his* joining with a noun betokening a possessor; as the prince his house, for the prince's house." Writing on this same subject, Professor Lounsbury says, "A somewhat peculiar use of *his* to take the place of the ending of the genitive case developed itself in Old English, and prevailed somewhat extensively in the early portion of the Modern English Period. We can see it exemplified in the following passage from Shakespeare's fifty-fifth Sonnet,

'Nor Mars *his* sword nor War's quick fire shall burn,
The living record of your memory.'

Traces of this usage can be discovered even in Anglo-Saxon. In the first text of *Layamon*, written about 1200, it occurs rarely, but is frequently found in the second text, supposed to be about fifty years later. But it was not till the sixteenth century that it began to appear often."—T. R. Lounsbury, *English Language*, p. 281.

Ben Jonson's *Grammar* is interesting then to the present age, not only for what it classifies as the practice of the time, but as in itself giving "the abstract of the time." "Little more than a rough draft," it yet furnishes an invaluable document of English as far as it was then reduced to a system, and it repays the study of the present time as the best exponent of theory and usage in combination, from the writers of Elizabethan times.

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SCANDINAVIAN LITERATURE.

HENRIK IBSEN: *Brand*. Et Dramatisk Digt. Edited with Introduction and Notes by JULIUS E. OLSON, Professor of Scandinavian Languages and Literatures in the University of Wisconsin. Chicago: John Anderson Publishing Co., 1908. lvi + 349 pp.

Professor Julius Olson's edition of *Brand* is, in every way, a welcome publication—chiefly, per-